CATALOGUES OF THE ANNUAL LOAN EXHIBITIONS OF THE ROYAL ACADEMY OF ARTS, 1870-1976

Republished on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1977

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

Copyright, microfiche edition: Royal Academy of Arts and Chadwyck-Healey Ltd.

Location of Original: The National Art Library, Victoria and Albert Museum, London, England.

Technical Data:

Producing laboratory: Micromedia Ltd, Bicester, Oxfordshire, England

Under Revision.]

Royal Academy of Arts

EXHIBITION

OF WORKS BY

THE OLD MASTERS

AND

DECEASED MASTERS OF THE BRITISH SCHOOL

INCLUDING A SPECIAL SELECTION OF WORKS BY

SIR THOMAS LAWRENCE, P.R.A.

AND ALSO A COLLECTION OF

SCULPTURE AND BRONZES

WINTER EXHIBITION

THIRTY-FIFTH YEAR

MDCCCCIV

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PRINTERS TO THE ROYAL ACADEMY

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Price of Catalogue, 6*d.*

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No sticks, umbrellas, or parasols are allowed to be taken into the Galleries. They must be given up to the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

The Refreshment Room is reached by the staircase leading out of the Water Colour Room.

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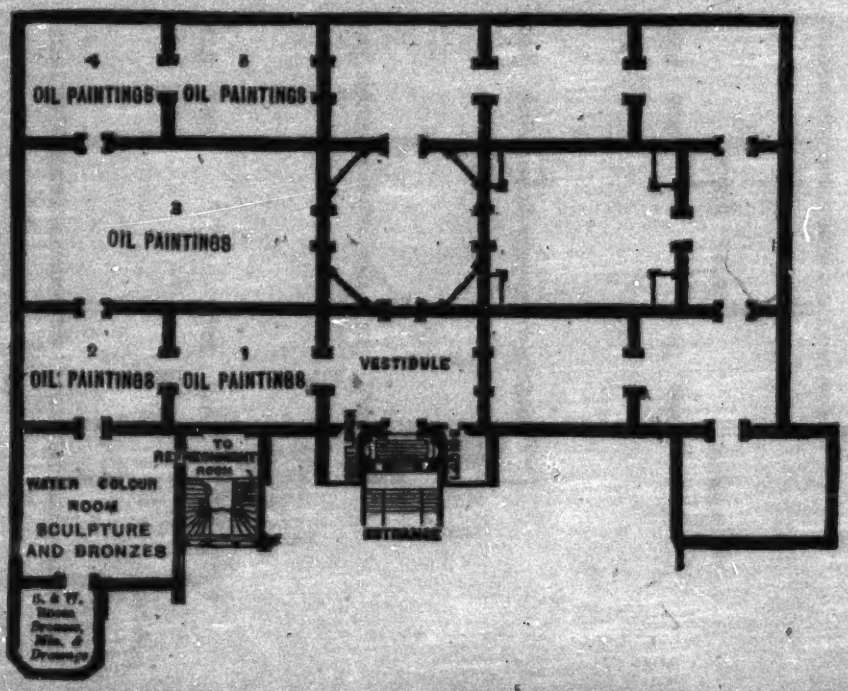

CATALOGUE.

The numbers follow from left to right.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "to right," "to left," and "on right," "on left," in all descriptions denote the right and left of the spectator.

The following abbreviations are used:—b. born; m. married; d. died; r. right; l. left.

In the sizes of the Works the height is always placed before the width.

The Works are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

OIL PAINTINGS—Nos. 1-43.

LENT BY — PAINTER.

1 — PIETÀ.

SIR HENRY THOMPSON, BART. — **Memling.**

The body of Christ being lowered into the tomb, supported by two men; St. Mary Magdalene in front, and the Virgin and St. John and holy women behind the tomb; rocky and wooded landscape with water in the background. Panel, 12¼ by 4¾ in.

2 — Portrait of A LADY.

J. P. HESELTINE, ESQ. — **Early French or Flemish School.**

Small bust to r., looking at the spectator; red dress, white head-dress; dark background. Panel, 6¼ by 4¾ in.

LENT BY PAINTER.

3 A DONOR UNDER THE PROTECTION OF ST. CLEMENT.

GEORGE SALTING, Esq. Unknown.*

Small half figure of the donor to r., with joined hands; behind him St. Clement in cope and mitre, with the anchor in his l. hand, and his r. hand on the shoulder of the donor; above in the sky is an angel; landscape seen in the background to r. Panel, 19¼ by 14¼ in.

* Supposed to be by the master of Jean Perreal, a Franco-Flamand, painted about 1475.

4 THE VIRGIN AND CHILD.

GEORGE SALTING, Esq. Maître de Flemalle.

Interior of a room; small full length figure of the Virgin, seated facing the spectator, nursing the Child on her lap; her dress is pale bluish grey; her fair hair falls over her shoulders; on the l. an open book lies on a cushion on the bench beside her; on the r. is a chalice; behind the Virgin's head is a plaited screen; through an open window on the l. are seen the buildings of a town. Panel, 24¼ by 19¼ in.

5 ST. JEROME.

GEORGE SALTING, Esq. Gerard David.

Small figure of the Saint kneeling, to l. in a landscape, in front of a crucifix, beating his breast with a stone; beside him lies the lion, and behind him the cardinal's hat and robes. Panel, 14 by 9¼ in.

6 Portrait of THE DUC DE COSSÉ BRISSAC, Maréchal de France.

WALTER GAY, Esq. Corneille de Lyons.

There were three French Marshals of this name who flourished in the 16th century: Charles, b. 1506; d. 1563; his brother, Artus, d. 1582 and his son, Charles II., b. 1543; d. 1569.

Small half figure, seen almost in front, head turned slightly to l.; black doublet, and cap with white feather; light coloured sleeves; green background. Panel, 7 by 5¼ in.

7 Portrait of A GENTLEMAN.

WALTER GAY, Esq. François Clouet, called Janet.

Small bust to r., looking at the spectator; black doublet and cap with black feather; green background. Panel, 6¼ by 5 in.

LENT BY. PAINTER.

8 LADY READING.

THE MARQUESS OF NORTHAMPTON. **Flemish School.**

Small half figure, seated to l. at a desk, holding an open book with both hands; red dress, edged with black, white head-dress; dark background. Panel, 15 by 11¼ in. (The property of the late Louisa, Lady Ashburton.)

9 THE ADORATION OF THE MAGI.

LADY PEMBROKE. **Lucas Van Leyden.**

A composition of eighteen small full-length figures.

In the foreground on the l. the Virgin seated with the Child on her lap; one of the Magi kneels in front of them and kisses the foot of the Child, which the Virgin holds up towards him; behind him stand the other two with vases in their hands; on a staircase above them, and in the background, are numerous figures. On the ruined wall in the background is a monogram resembling that of Martin Schoen. Panel, 38¼ by 28¼ in.

10 Portrait of THE PAINTER'S FATHER.

THE MARQUESS OF NORTHAMPTON. **Albert Dürer.**

Half figure to l., less than life size, looking at the spectator; his hands are clasped in front of him; dark dress, with brown cloak, black cap; red background. Panel, 19¼ by 15¼ in. (The property of the late Louisa, Lady Ashburton.)

11 VIRGIN AND CHILD AND DONOR.

ANDREW K. HICHENS, ESQ. **Giovanni Bellini.**

Half figure, nearly life size, of the Virgin enthroned, seated, facing the spectator, holding the Child on her r. hand; He is grasping her white head-dress with His r. hand; on the r. is the donor with hands joined; a balustrade crosses the front of the picture on which is incribed IOANNES BELLINUS; behind the Virgin is a green curtain. Panel, 35¼ by 28 in.

12 Portrait of FEDERIGO GONZAGA.

ARTHUR W. LEATHAM, ESQ. **Francia.**

B. 1500; was the 1st Duke of Mantua; d. 1540. Painted when he was 10 years old.

Bust, less than life size, showing the r. hand, of a youth, facing the spectator, grasping the hilt of a dagger; black dress, jewelled collar, black cap with red band in which is a medallion; long fair hair; landscape background. Panel, 18 by 13¼ in.

LENT BY PAINTER.

13 THE HOLY FAMILY, WITH ST. MARGARET.

EDWARD PERRY WARREN, ESQ. Filippino Lippi.

Nearly full length figure of the Virgin, seated facing the spectator, with the Child on her lap. He leans forward to the r. to embrace the kneeling St. John, who is supported by St. Margaret; on the l. St. Joseph, leaning on a staff, watches them; on a ledge in front of the Virgin lie an open book and other objects; landscape with buildings in the background. Panel, 61 by 61 in. (circular).

14 VIRGIN AND CHILD.

LORD METHUEN. Filippo Lippi.

Small full length figure of the Virgin enthroned, with the Child on her lap, holding a bird in His l. hand, raising His r. hand in benediction; on the r. stands St. Francis; on the l. another saint, holding a sword on each side, beside the throne, is an angel. Panel, 29 by 19 in.

15 THE HOLY FAMILY.

ANDREW CARNEGIE, ESQ. Lorenzo Costa.

Small three-quarter figure of the Virgin, seated, with hands joined in front of her, adoring the Child, who is standing beside her leaning on her knee; on the l. is St. Joseph, also in adoration; landscape background. Panel, 31¼ by 22¼ in.

16 VIRGIN AND CHILD ENTHRONED.

J. P. HESELTINE, ESQ. Modenese School.

Small full length figure of the Virgin enthroned, holding up the Child on her hands. The throne is on an octagonal platform, which is supported by eight figures; the whole rests on a marble floor bounded by a wall, over which is seen a landscape. Panel, 20¼ by 14½ in.

17 VIRGIN AND CHILD.

HENRY WAGNER, ESQ. Florentine School.

Half figure, less than life size, of the Virgin, with her hands joined in adoration of the Child, who is seated on a cushion on a balustrade in front of her; He is supported by an angel, and holds up both hands, on one of which is perched a bird; sky background, with two cherubs' heads. Panel, 28¼ by 19¼ in.

LENT BY — PAINTER.

18 **HOLY FAMILY.**

LADY PIERREPONT. — **Sodoma.**

Small three-quarter figure of the Virgin, seated to r. in a landscape, holding the Child, who stands on her lap; He holds cherries in His l. hand, and St. John is offering Him a fig; behind St. John is St. Joseph; landscape background. Panel, 22¼ by 18 in.

19 **VIRGIN AND CHILD AND PIETÀ—DIPTYCH.**

ARTHUR E. STREET, ESQ. — **Sienese School.**

On the l. panel, a small half figure of the Virgin, holding the Child on her l. arm; He holds a bird in His r. hand. The r. panel shows a half figure of the Saviour, nude, with hands crossed in front of Him both have gilt backgrounds. Panels (each), 13¼ by 8¼ in.

20 **THE VIRGIN AND CHILD, WITH ANGELS.**

THE MARQUESS OF NORTHAMPTON. — **Sandro Botticelli.**

Full length figure, less than life size, of the Virgin in a landscape, kneeling in adoration over the Infant Saviour, who lies on a cloth supported by two of the five child angels who are grouped round them; His hands are held up towards her. Panel (circular), 49¼ in. (The property of the late Louisa, Lady Ashburton.)

21 **ST. JOHN BAPTIST.**

LORD METHUEN. — **Andrea del Sarto.**

Small full length nude figure in a landscape, seated to r. on a red garment, leaning his l. arm on a leopard skin. Signed with monogram. 17¼ by 13 in.

22 **VIRGIN AND CHILD.**

EARL OF POWIS. — **Fra Bartolommeo.**

Small full-length figure of the Virgin, seated, facing the spectator, holding the Child in her lap; He is stretching out His r. hand towards a book held in the Virgin's l.; in the background two child angels hold up some curtains. Panel, 13 by 9 in.

23 **VIRGIN AND CHILD.**

W. C. CARTWRIGHT, ESQ. — **Cima da Conegliano.**

Small half figure of the Virgin, facing the spectator, with her hands joined, adoring the Child, who lies asleep on a balustrade in front of her; in the background is a landscape with a castle on a hill. Panel, 9 by 7 in.

LENT BY — PAINTER.

24 ST. CATHERINE.

Lady Pirbright. — Bernardino Luini.

Bust, facing the spectator, showing the l. hand with which she is holding a book; she is crowned with leaves; red dress; dark background. Panel, 14¼ by 11¼ in.

25 THE ANNUNCIATION.

Lord Methuen. — Filippo Lippi.

On the r. full length figure, less than life size, of the Virgin, seated in a corridor, holding a book in her l. hand, and taking with her r. a lily from the Angel Gabriel, who kneels on the l. in front of her; behind him the kneeling figure of the donor, with hands joined in prayer; above them hovers the dove; a landscape with towers and walls in the background, seen through an open archway. Panel, 52 by 50 in.

26 ST. LUKE WRITING.

W. C. Cartwright, Esq. — Mariotto Albertinelli.

Small full length figure of St. Luke seated to r., holding a book on his knee, and a pen in his r. hand; he is looking up at the Virgin Mary, who appears to him on the r.; architectural background. Panel, 10¼ by 8¼ in.

27 LANDSCAPE, WITH FIGURES.

The Marquess of Northampton. — Giorgione.

In the foreground, three small full length figures; on the r. a soldier leaning on his spear; on the l. a lady and child, seated under a tree; a hill with houses in the background; evening sky. Panel, 18 by 17 in. (The property of the late Louisa, Lady Ashburton.)

28 CAMP SCENE.

The Marquess of Bath. — Pinturicchio.

A number of small full length figures in a landscape.
The scene represents several different incidents; in the centre is a tent in which are arranged armour and other valuables; two groups of figures in front of it; on the l. is a banqueting scene, and on the r. a battle is taking place; in the background on the l., female captives are being brought into the camp, and on the r. horses are drawing a triumphal car. Panel, 29¼ by 91 in.

LENT BY — PAINTER.

29 JUDITH AND HOLOFERNES.

Lord Methuen. — Veronese.

Interview between Judith and the ancients of Bethulia. Canvas, 10¼ by 22¼ in.

This picture and Nos. 30, 31, 36, 37, 38, represent scenes from the story of Judith and Holofernes.

30 JUDITH AND HOLOFERNES.

Lord Methuen. — Veronese.

Judith led by two soldiers to the camp of Holofernes. (See No. 29.) Canvas, 10¼ by 22¼ in.

31 JUDITH AND HOLOFERNES.

Lord Methuen. — Veronese.

Judith brought into the camp of Holofernes. (See No. 29.) Canvas, 10¼ by 22¼ in.

32 YOUNG MAN, WITH HAND ON SKULL.

The Marquess of Northampton. — Giorgione.

Half figure, facing the spectator, his head turned slightly to l.; his l. hand rests on a skull, which is on a ledge in front of him; black dress, dark bushy hair; brown background. Canvas, 29 by 24 in. (The property of the late Louisa, Lady Ashburton.)

33 VIRGIN AND CHILD.

Arthur E. Street, Esq. — Piero di Cosimo.

Full length figure of the Virgin, kneeling to r., in a rocky landscape with hands joined, adoring the Child, who lies asleep in front of her on some drapery, His head resting on a pillow; beside the Virgin is an open book; in the background, St. Joseph asleep, an ox and an ass near him; buildings of a town and lake in the distance. Panel (circular), 63 in.

34 ST. CATHERINE.

Lord Methuen. — Angelo Bronzino.

Half figure to l., looking at the spectator, holding the wheel with both hands, in one of which is a palm; red dress; dark background. Panel, 32¼ by 24¼ in.

LENT BY. PAINTER.

35 THREE CHILDREN PLAYING MUSIC.

Lord Methuen. Fra Bartolommeo.

Three small full length nude figures of children, seated on a stone bench; the one in the centre, facing the spectator, is playing a musical instrument; the one on the l. holds a piece of music. Panel, 27¼ by 33 in.

36 JUDITH AND HOLOFERNES.

Lord Methuen. Veronese.

Judith presented to Holofernes. (See No. 29.) Canvas, 10¼ by 22¼ in.

37 JUDITH AND HOLOFERNES.

Lord Methuen. Veronese.

The banquet. (See No. 29.) Canvas, 10¼ by 22¼ in.

38 JUDITH AND HOLOFERNES.

Lord Methuen. Veronese.

Judith in the tent of Holofernes. (See No. 29.) Canvas, 10¼ by 22¼ in.

39 VIRGIN AND CHILD.

Mrs. J. P. Richter. Sodoma.

Half figure of the Virgin, seated, facing the spectator, giving the breast to the Child, who lies on her lap; landscape background. Panel, 26¼ by 19¼ in.

40 Portrait of A MAN.

The Marquess of Northampton. Venetian School.

Half figure of an old man, looking at the spectator, turned slightly to l., with grey beard, holding a pen in his r. hand; dark dress and cap; dark background. Panel, 26¼ by 30¼ in. (The property of the late Louisa, Lady Ashburton.)

41 ST. GEORGE.

The Marquess of Northampton. Carlo Crivelli.

Small full length figure, standing, facing the spectator, in armour; bare-headed; fair hair; in his l. hand a broken lance; the dragon behind him; gilt background. Panel, 37 by 13 in. (The property of the late Louisa, Lady Ashburton.)

LENT BY — PAINTER.

42 THE VIRGIN AND CHILD ENTHRONED, WITH SAINTS.

Frederick Cavendish Bentinck, Esq. — Moretto of Brescia.

Small full length figure of the Virgin, seated, facing the spectator, on a marble throne under a canopy, holding the Child, who stands on her lap; two angels are placing a crown on her head; on the r. is St. Elizabeth of Hungary, and on the l., St. Louis of France; landscape seen in the background to l. Canvas (circular top), 80 by 60 in.

43 ST. DOMINIC.

The Marquess of Northampton, — Carlo Crivelli.

Small full length figure, standing to l.; a lily in his r. hand, a book in his l.; gilt background. Panel, 88 by 11 in. (The property of the late Louisa, Lady Ashburton.)

GALLERY No. II.

OIL PAINTINGS—Nos. 44-62.

LENT BY — PAINTER.

44 Portrait of LADY HAMILTON.

THE DUKE OF ABERCORN, K.G. — Sir Thomas Lawrence, P.R.A.

Emma Lyon, Romney's favourite model; m. Sir William Hamilton, English Ambassador at Naples; d. 1815.
Full length, seated to l., at the foot of a tree in a wood, bare-headed, looking up; yellow dress, green robe over her knees; her hair falls over her r. shoulder; on the l. is a stream. Canvas, 94 by 57½ in.
Exhibited in 1792 under the title "Portrait of a Lady of Fashion as *La Penserosa*."

45 Portrait of ROBERT, 2nd EARL OF LIVERPOOL, K.G.

THE MARQUESS OF BRISTOL. — Sir Thomas Lawrence, P.R.A.

Son of Robert Jenkinson, 1st Earl; b. 1770; s. his father 1808; 1st Lord of the Treasury 1812–1827; d. 1828.
Three-quarter figure, standing to r., with hands clasped in front of him, looking at the spectator; black dress with the Star of the Order of the Garter; red curtain background. Canvas, 49½ by 39½ in.
Exhibited 1827.

46 Portraits of MRS. MAGUIRE AND ARTHUR FITZJAMES.

THE DUKE OF ABERCORN, K.G. — Sir Thomas Lawrence, P.R.A.

Two full length figures, seated on the floor in an open colonnade; Mrs. Maguire, in dark dress, rests her r. arm on a large dog which lies beside her; the boy, dressed in crimson velvet, sits in front with his r. hand on the dog's nose; landscape seen between columns in the background. Painted in a circle. Canvas, 65 by 65 in.

LENT BY PAINTER.

47 Portrait of THE PAINTER.

ROYAL ACADEMY. Sir Thomas Lawrence, P.R.A.

B. 1769; A.R.A. 1791; R.A. 1794; P.R.A. 1820; d. 1830.
Half figure, facing the spectator; dark background; (unfinished). Canvas, 35 by 25 in.

48 Portrait of JAMES, VISCOUNT HAMILTON, as a Child.

THE DUKE OF ABERCORN, K.G. Sir Thomas Lawrence, P.R.A.

Eldest son of John, 1st Marquess of Hamilton; b. 1786; d. 1814.
Bust, showing hands, which are joined in front of him, full face, looking up; sky background. Canvas, 29 by 15¼ in. (oval).
Exhibited in 1790 under the title "Portrait of a young Nobleman."

49 Portrait of LADY HARRIET HAMILTON.

THE DUKE OF ABERCORN, K.G. Sir Thomas Lawrence, P.R.A.

Daughter of John, 1st Marquess of Hamilton; d. 1803.
Three-quarter figure, less than life-size, seated to l., looking at the spectator, with her hands clasped in front of her; low cut white dress, coral ornaments; architectural and landscape background. Canvas, 29¼ by 24¼ in.

50 Portrait of LORD CLAUD HAMILTON as a Child.

THE DUKE OF ABERCORN, K.G. Sir Thomas Lawrence, P.R.A.

2nd son of John, 1st Marquess of Hamilton; b. 1787; d. 1808.
Bust to l.; fair hair falling over his shoulders; dark dress, open at the neck; blue background. Canvas, 20 by 15¼ in. (oval).

51 Portrait of MISS MARIA WOODGATE.

JAMES WOODGATE ARBUTHNOT, Esq. Sir Thomas Lawrence, P.R.A.

Daughter of William Woodgate, Esq., of Somerhill, Kent.
Half figure, facing the spectator, her head turned slightly to r.; dark dress, with ruff; dark background. Painted in an oval. Canvas, 29¼ by 24¼ in.

52 Portrait of MASTER LAMBTON.

THE EARL OF DURHAM. Sir Thomas Lawrence, P.R.A.

Charles Wilson, eldest son of John George Lambton, Esq., created 1833 Earl of Durham; b. 1818; d. 1831.
Full length, as a boy; seated, facing the spectator, on a rock on the steep bank of a river, resting his head on his l. hand; crimson dress, open at the neck. Canvas, 54 by 44 in.
Exhibited in 1825.

LENT BY PAINTER.

53 Portraits of THE COUNTESS GOWER (afterwards DUCHESS OF SUTHERLAND) AND CHILD.

THE DUKE OF SUTHERLAND, K.G. Sir Thomas Lawrence, P.R.A.

Harriet, daughter of George, 6th Earl of Carlisle; m. 1823, George, Earl Gower, 2nd Duke of Sutherland; d. 1868.
The daughter, Elizabeth, m. 1844, George, 8th Duke of Argyll; d. 1878.
Full length of the Duchess of Sutherland, seated, facing the spectator, in a red chair, her head turned to l.; in her r. hand is a book; with her l. she holds the child on her knee; black dress, cut low, red head-dress; architectural and curtain background, with landscape seen to l. Canvas, 92¼ by 57¼ in.
Exhibited in 1828.

54 Portrait of MRS. GOTT.

THE BISHOP OF TRURO. Sir Thomas Lawrence, P.R.A.

Elizabeth, daughter of William Rhodes; m. 1790, Benjamin Gott, Esq., of Armley House, near Leeds (see No. 108); d. 1857.
Three-quarter figure, seated to l. in a red chair, her head turned slightly to r.; dark velvet dress, open at the neck, with ruff, black hat with white feathers; architectural and landscape background. Canvas, 55¼ by 44¼ in.

55 A GIPSY GIRL.

ROYAL ACADEMY. Sir Thomas Lawrence, P.R.A.

Half figure, standing to l., looking at the spectator, holding a white hen with both hands; landscape background. Canvas, 35 by 27¼ in.
Diploma work, deposited on the election of the painter as an Academician.

56 Portrait of LADY CATHERINE HAMILTON as a Child.

THE DUKE OF ABERCORN, K.G. Sir Thomas Lawrence, P.R.A.

2nd daughter of John, 1st Marquess of Hamilton; m. 1805, George, 4th Earl of Aberdeen; d. 1812.
Half figure, to r., looking at the spectator; white dress, brown hair falling over her shoulders; red curtain background. Canvas, 20 by 15¼ in. (oval).

57 Portrait of LADY MARIA HAMILTON.

THE DUKE OF ABERCORN, K.G. Sir Thomas Lawrence, P.R.A.

3rd daughter of John, 1st Marquess of Hamilton; d. 1814.
Half figure, seated to l., with her r. arm over the back of a chair; head turned to r., looking up; white dress, red scarf, coral necklace; architectural background; the sea seen in the distance to r. Canvas, 29 by 24¼ in.

LENT BY PAINTER.

58 Portrait of LADY HARRIET HAMILTON as a Child.

THE DUKE OF ABERCORN, K.G. **Sir Thomas Lawrence, P.R.A.**

(See No. 49.)

Bust, facing the spectator; white dress, white mob cap with blue ribbons; fair hair, falling over her shoulders. Canvas, 20 by 15¼ in. (oval).

Exhibited in 1790 under the title "Portrait of a Young Lady of Quality."

59 Portrait of LADY ELIZABETH BELGRAVE (afterwards MARCHIONESS OF WESTMINSTER).

THE DUKE OF SUTHERLAND, K.G. **Sir Thomas Lawrence, P.R.A.**

Daughter of George, 1st Duke of Sutherland; m. 1819, Richard, Viscount Belgrave, afterwards 2nd Marquess of Westminster; d. 1891.

Half figure, facing the spectator, her head turned to r.; white dress; brown background. Canvas, 29 by 24 in.

60 Portraits of THE COUNTESS OF LEITRIM AND DAUGHTER.

WINIFRED, COUNTESS OF LEITRIM. **Sir Thomas Lawrence, P.R.A.**

Mary, eldest daughter of William Bermingham, Esq.; m. Nathaniel, 2nd Earl of Leitrim; d. 1840.

The daughter, Lady Maria Clements, m. 1828, Hon. and Rev. Edward S. Keppel, son of the 4th Earl of Albemarle; d. 1885.

Three-quarter figure, seated in a red chair, facing the spectator; with both hands she holds the child, who kneels partly on her and partly on the chair, and leans its head on her shoulder, looking round at the spectator; she wears a low cut white dress and a coloured train; a black shawl is over her r. arm; curtain and architectural background. Canvas, 54¼ by 43¾ in.

61 Portrait of WILLIAM LINLEY, Esq.

GOVERNORS OF DULWICH COLLEGE. **Sir Thomas Lawrence, P.R.A.**

Son of Thomas Linley, the musical composer; b. 1771; d. 1835.

Half figure to l.; long brown hair, falling in curls over the shoulders; white cravat, dark dress; brown background. Canvas, 29¼ by 24¼ in.

62 Portraits of MRS. ANGERSTEIN AND CHILD.

LEOPOLD HIRSCH, Esq. **Sir Thomas Lawrence, P.R.A.**

Amelia, daughter of William Locke, Esq., of Norbury Park; m. John Angerstein, Esq.

Full length, standing to l. in a landscape, looking at the spectator; the child stands beside her, holding her l. hand; white dress, open in front, with short sleeves. Canvas, 105 by 70¾ in.

GALLERY No. III.

OIL PAINTINGS—Nos. 63-99.

LENT BY — PAINTER.

63 FLIGHT INTO EGYPT.

THE EARL OF POWIS. — **Federigo Baroccio.**

Full length figures, less than life size, in a landscape; the Virgin, seated beside a spring under the shade of a cherry tree, holds a cup of water in her r. hand; behind her stands St. Joseph holding out a branch with cherries to the Child, who is seated on the r.; behind is the ass. Canvas, 52½ by 42 in.

64 VENICE: LAGUNA AND CHURCH OF SAN GIORGIO.

CORPORATION OF GLASGOW. — **Francesco Guardi.**

View looking across the water to the church, which occupies the middle distance; two sailing boats and some gondolas with figures in the foreground, others in the distance; blue sky with clouds. Canvas, 27¼ by 47 in.

65 Portrait of THE COUNTESS OF NORTHUMBERLAND.

ARTHUR SANDERSON, ESQ. — **Van Dyck.**

Dorothy Devereux, sister of Robert, Earl of Essex; m. 1st, Sir Thomas Perrot; 2ndly, Henry Percy, 9th Earl of Northumberland.

Three-quarter figure, standing facing the spectator, but turned slightly to r.; in her l. hand is a fan; her r. holds her skirt; yellow satin dress, cut very low, with lace edged sleeves, pearl ornaments; fair hair, with curls falling on her l. shoulder; architectural and sky background. Canvas, 49½ by 39 in.

66 LANDSCAPE.

THE EARL OF RADNOR. — **Rubens.**

In the middle distance is the Palace of the Escurial. Signed, on the base of the cross, "P.P.R." Canvas, 61½ by 100 in.

The following is the history of this picture, as gathered from Rubens' correspondence. It appears that it was seen at Rubens' house at Antwerp

by the Sieur Edward Norgate, and subsequently spoken of by him to Charles I. The King thereupon expressed a desire to have it, and Norgate at his wish wrote to Sir Balthazar Gerbier in March 1639 or 1640, requesting him to inform Rubens that the King was desirous that the picture should be finished, furnished with figures in the foreground, and sent to him. This, Sir B. Gerbier, writing from Brussels, did; and a few days after enclosed to Norgate Rubens' answer, dated Antwerp. In this letter Rubens says that the picture is not by him but by one Verhulst, an artist of Antwerp, and "is not worthy to appear among the marvels of the Cabinet of His Majesty." However, it seems that he complied with the request of the King to finish the picture and send it to England, for Sir B. Gerbier writes to W. Murray, Groom of the Bedchamber, in May 1640: "You will find in the same case a picture representing the country round about the Escurial in Spaine, wh. hath bin (*sic*) painted by one of Antwerp after Sir Peeter Reubens (*sic*) draught, and is presented by him unto his Majty."; and he encloses the following letter from Rubens on the subject of the picture:—

"Monsieur,

"Voyci la peinture de S. Laurens en Escurial achevée selon la capacité du Maistre toutesfois avecq mon advis. Plaise à Dieu que l'extravagance du sujet puisse donner quelque recreation a sa Maieste. La montagne s'appelle la sierra de S. Juan en Malagon. Elle est fort haulte et erte, et fort difficile a monter et descendre, de sorte que nous avions les Nuçes dessous nostre venue bien bas, demeurant en hault le ciel fort clair et serain. Il i at en la summité un grand Croix de bois laquelle se découvre aysement de Madrit, et il y a de coste une petite Eglise dedice a S. Jean, qui ne se pouvait representer dedans le tableau, car nous l'avions derriere le dos, ou que demeure un Eremite que voicy avecq son borico.* Il nest par besoing de dire que en bas est le superbe bastiment de St. Laurens en Escurial avecq le village et ses allees d'arbres avecq la fresneda† et ses deux estangs et le chemin vers Madrid, qu apparoit en hault proche de L'orizont. La montagne couverte de ce nuage se dit la sierra tocada pour ce quelle a quasi tousjours comme un voyle alentour de sa teste. Il y quelque tour e mayson a costè ne me souvenant pas de leur nom Particulierement, mais Je scay que le Roi i alloit par occasion de la Chasse. La Montagne tout contre a main Gauche est la sierra y puerto de butrago. Voyla tout ce que je puis dire sur ce sujet demeurant a jamais.

"Monsieur,

"Votre serviteur tres humble,

"PIETRO PAULO RUBENS.

"J'ay oublie de dire qu'au sommet nous rencontrasmes forze venayson comme est representè en la Peinture."

Gerbier has annotated the words "forze venayson" with the remark in English: "He means deare w^ch ys called venson when putt yn crust."

* Donkey. † A grove of ash trees.

LENT BY — PAINTER.

67 Portrait of POPE PIUS VII.

H.M. The King. (From Windsor Castle.) — **Sir Thomas Lawrence, P.R.A.**

Gregorio Luigi Barnabo Chiaramonti; b. 1742; Cardinal 1785; elected Pope in succession to Pius VI., 1792; with the aid of Cardinal Consalvi (See No. 110) arranged the Concordat with Napoleon, 1801; crowned Napoleon at Paris in 1804; subsequent disputes between him and the French Emperor resulted in his being seized by the French troops in Rome and carried off to Fontainebleau, where he was kept till 1814; on his return, with the able assistance of Cardinal Consalvi, he effected many useful reforms in the States of the Church; d. 1823.

Full length, seated to l. in a chair, his head turned slightly to r.; in his robes, with skull cap; curtain and architectural background. Painted in 1819. Canvas, 104 by 57 in.

68 VERONA.

The Earl of Powis. — **Canaletto.**

The Adige, on which are numerous floating water mills, occupies the centre of the picture, bordered on each side by houses, with a church on the l.; beyond in the middle distance is the Castel San Pietro on a small eminence, and on heights on the r. are battlemented walls with towers; blue sky with light clouds. Canvas, 51¼ by 91¼ in.

69 THE DREAM OF ST. JEROME.

W. C. Cartwright, Esq. — **Venetian School.**

On the l. is seen the full length figure of the Saint asleep, reclining with his l. arm resting on a book, on which is a skull; below him is the lion being caressed by two Cupids; in front of him are four almost nude female figures dancing, while behind them are two other figures, one playing cymbals; on the rocks, which form the background, are seen a cross and numerous books. Canvas, 88 by 65 in.

70 VIRGIN AND CHILD AND ST. JOHN.

Lord Methuen. — **Ridolfo Ghirlandaio.**

The Virgin kneels, facing the spectator, and holds the Child, who is standing in front of her, and giving a flower to St. John the Baptist, who kneels to receive it. Panel, 38¼ in. (circular).

LENT BY — PAINTER.

71 THE ADORATION OF THE SHEPHERDS.

FREDERICK CAVENDISH BENTINCK, Esq. — **Bonifazio Veronese.**

A group of seven figures in a landscape; on the r. the Virgin seated, with St. Joseph kneeling beside her; the Child on her lap is holding a bird in His hands, while one of the shepherds, who kneels on the l., is presenting another bird; two other shepherds are seen on the l., one kneeling, the other carrying a lamb on his shoulders; with them is a boy; behind is the stable. Canvas, 45½ by 64½ in.

72 HOLY FAMILY IN LANDSCAPE.

THE MARQUESS OF BATH. — **Titian.**

The Virgin seated under an overhanging tree, holding the Child in her arms, her head bending over Him and touching His face; opposite is sitting St. Joseph; in the background, on the r., is a high wooded hill, on the summit of which is a round tower. Panel, 17½ by 24 in.

73 VIOLANTE, Daughter of Palma Vecchio.

THE EARL OF RADNOR. — **Paris Bordone.**

Half figure, standing, facing the spectator, with head turned to r.; her r. hand holds a metal salver, her l. is on her hip; crimson velvet dress, cut low, pearl necklace; pearls in her fair hair, which falls over her r. shoulder; curtain and architectural background. Canvas, 35 by 28 in.

74 Portrait of KING CHARLES I.

THE MARQUESS OF NORTHAMPTON. — **Van Dyck.**

2nd son of James I.; b. 1600; m. 1625, Henrietta Maria of France; executed 1649.

Full length, standing to r., near a table, on which is a crown; wearing a black dress, with sword and the insignia of the Garter; architectural and landscape background. Canvas, 83 by 49 in. (The property of the late Louisa, Lady Ashburton.)

LENT BY — PAINTER.

75 **Portrait of AN ITALIAN LADY.**

H.M. The King. — **Parmigiano.**
(From Hampton Court.)

Half figure, seated to l., almost full face; she wears an elaborately embroidered dress of interlaced black braid, on a light red ground, and a large turban head-dress; her l. hand is on her lap; on the l. an angel's head is seen; in the background, on the r., is a view of an interior, with a doorway, the curtain in front of which is being lifted by a servant in a green dress, to admit three females. Panel, 45 by 36 in.

76 **Portraits of LORD JOHN AND LORD BERNARD STUART.**

The Earl of Darnley. — **Van Dyck.**

Lord John Stuart, 5th son of Esmé, Duke of Richmond and Lennox; b. 1621; commanded the Light Horse on the King's side in the Civil War; was killed in 1644 at the battle of Alresford.

Lord Bernard Stuart, brother of above; commanded the King's Horse Guards at Naseby and at Rowton Heath, Chester, where he was killed in 1645.

Two full-length figures of young men, bare-headed. The one on the r. in white satin doublet, blue cloak lined with white, and blue hose, stands with his l. foot on a step, on which his brother is standing, and looks round at the spectator. The one on the l. stands facing the spectator in yellow doublet and crimson hose. Both have long fair hair, falling over wide lace collars; dark background. Canvas, 93 by 57 in.

77 **Portrait of A LADY.**

The Marquess of Northampton. — **Rembrandt.**

Half figure, standing to l., looking at the spectator; her r. hand holds a fan and gloves, with her l. she is holding the front of her dress; black silk dress, with wide white lace collar, lace cuffs, and cap; dark background. Panel, 40 by 29 in. (The property of the late Louisa, Lady Ashburton.)

78 **Portrait of HENRIETTA MARIA.**

The Marquess of Northampton. — **Van Dyck.**

Daughter of Henry IV. of France and Maria de' Medici; b. 1609; m. Charles I. 1626; d. 1669.

Full length, standing to l., looking towards the spectator; her r. hand rests on a table beside her, on which is a crown and a vase with roses; with her l. she holds her skirt; white satin dress, pearl ornaments; curtain and architectural background. She stands on an Eastern carpet. Canvas, 18¼ by 48¼ in. (The property of the late Louisa, Lady Ashburton.)

LENT BY PAINTER.

79 Portrait of JUAN DE PAREJA.

THE EARL OF RADNOR. **Velazquez.**

Spanish Painter of Moorish origin, b. about 1606; was Velazquez's slave, and assisted in his master's studio, grinding colours and cleaning brushes; he himself subsequently began to paint, and with such success that Velazquez gave him his freedom; he still continued, however, to serve in the master's studio, and at the latter's death remained with his daughter; d. 1670.

Half figure, standing to r., looking at the spectator, his r. arm held across his body; dark cloak, lace collar; brown background. Canvas, 30 by 25 in.

80 VIRGIN AND CHILD, WITH ST. PETER AND ST. MARK.

J. KERR-LAWSON, ESQ. **Bonifazio Veronese.**

Four small full length figures in a landscape; the Virgin seated in the centre, holding the Child on her lap; He is leaning over a paper on which St. Mark is writing, and holding His l. hand upon it, while His r. hand is raised in benediction; St. Mark in a striped garment on the l., seated, with the paper on his knee; on the r. St. Peter seated, bending towards the Virgin, with his l. thumb between the leaves of a book and holding the keys in his r. hand. Canvas, 23½ by 32 in.

81 POMONA.

J. SEYMOUR LUCAS, ESQ., R.A. **Girolamo Tiziano.**

Small full length figures in a landscape; on the l. Pomona, almost nude, reclining on the ground with her sickle in her r. hand, her l. arm round Vertumnus, who, in the likeness of an old woman, also reclining on the ground, leans towards her looking up into her face; on the r. a Cupid looks round at them. Canvas, 40½ by 58 in.

82 Portrait of A YOUNG MAN.

THE DUKE OF SUTHERLAND, K.G. **Parmigiano.**

Half figure, larger than life size, standing to l., head turned to r.; his l. hand holds his gloves, his r. holds the edge of a fur-trimmed robe, which he wears over a crimson doublet; black cap; dark background. Panel, 44 by 33 in.

LENT BY PAINTER.

83 Portrait of A SPANISH GENTLEMAN.

Albert Gray, Esq. Juan Bautista del Mazo.

Half figure, standing, looking at the spectator, turned slightly to r., his l. hand held in front of him above his sword-hilt; black dress, with small, stiff white collar; bushy brown hair; red curtain background. Canvas, 30 by 24¼.

84 CONFIRMATION.

The Duke of Rutland, K.G. Nicholas Poussin.

Group of seventeen persons in a church; on the r. an old man, seated, is laying his hand on the head of a child, who stands in front of him; behind him stand two men, one with a large metal dish and a taper; in the centre and on the l. are other men, women and children. Canvas, 37 by 47 in.

85 Portrait of GASTON, DUKE OF ORLEANS.

The Earl of Radnor. Van Dyck.

Third son of Henri IV. and Maria de' Medici; b. 1608; d. 1660.
Full length, in armour, bare headed, standing, facing the spectator, and turning slightly to l.; his r. hand holds a baton, his l. arm rests on his helmet, which is on a table beside him; he wears a brown wig, a wide lace collar over a steel cuirass, on which is an Order, and crimson breeches richly ornamented with gold lace; round his waist is a sash; curtain and architectural background. Canvas, 81 by 44 in.

86 EXTREME UNCTION.

The Duke of Rutland, K.G. Nicholas Poussin.

Interior of a room, in which are fifteen figures in various attitudes; the rite is being administered to a dying man; at the foot of the couch is seated a female figure; several male and female figures are grouped round the head of it; one man holds a taper; a youth kneels beside him. Canvas, 37¼ by 47¼ in.

87 LITTLE GIRL WITH DOG.

The Marquess of Northampton. Titian.

Small half figure, in a white dress, standing to r., with head turned to l., holding the dog, which sits on a table to r.; architectural and sky background. Canvas, 23¼ by 17¼ in. (The property of the late Louisa, Lady Ashburton.)

LENT BY PAINTER.

88 **A MAGDALEN.**

D. A. Top, Esq. **Van Dyck.**

Three-quarter figure, partially covered with a red robe,, kneeling to l., with hands clasped, and looking upwards to r., in a cavern; her r. elbow rests on a book, which lies in front of her on a rock; on it is a skull; landscape seen on the r. Canvas, 48 by 38¼ in.

89 **Portrait of WILLIAM ROBERTSON, ESQ.**

Dr. A. Bernhard Smith. **John Hoppner, R.A.**

Half figure, facing the spectator, with head turned to l.; dark blue coat, with black collar and brass buttons, white cravat; dark background. Panel, 29 by 24¼ in.

90 **CLASSICAL LANDSCAPE.**

Corporation of Glasgow. **Gaspar Poussin.**

View of a wooded landscape, with water in the foreground, near which are some figures; in the middle distance are buildings, and farther off, on the r., a conical hill; blue sky, with clouds. Canvas, 36¼ by 52 in.

91 **Portrait of SIR HARRY CHARLES ENGLEFIELD, BART.**

Mrs. Henry Silvertop. **Sir Joshua Reynolds, P.R.A.**

A well known Antiquary; b. 1752; was a Fellow of the Royal Society, and for many years Secretary of the Dilettanti Society; d. 1822.
Bust to l., looking at the spectator; red coat, powdered hair; landscape background. Painted 1787. Canvas, 29¼ by 24¼ in.

92 **Portrait of THE FIRST LORD RIBBLESDALE.**

Lord Ribblesdale. **Sir Thomas Lawrence, P.R.A.**

Thomas Lister; b. 1752; created Baron Ribblesdale 1797; d. 1826.
Full length, standing in a landscape, facing the spectator, his head turned slightly to r.; his r. arm leans on a pedestal beside him, on which is his hat; the r. hand is gloved, the l. holds a cane; black coat, drab breeches and gaiters. Canvas, 94 by 57 in.

LENT BY — PAINTER.

93 Portraits of MRS. BOONE AND DAUGHTER.

T. C. Garth, Esq. — Sir Joshua Reynolds, P.R.A.

Wife of Charles Boone, Esq., Governor of South Carolina, M.P. for Castle Rising. The daughter became Lady Drummond (see No. 95).
Three-quarter figure, seated, facing the spectator, leaning her head on her r. hand, and looking up at her daughter, who stands behind her looking at the spectator; she has her l. arm round her daughter's waist; both wear white dresses, Mrs. Boone with crimson robe trimmed with ermine; architectural and curtain background; landscape seen to l. Painted 1774. Canvas, 59½ by 47½ in.

94 Portrait of THE MARQUESS OF GRANBY.

Charles J. Wertheimer, Esq. — Sir Joshua Reynolds, P.R.A.

Eldest son of John, 3rd Duke of Rutland; b. 1721; was present at Culloden; afterwards commanded the British forces serving in Germany, 1759–1763; Commander-in-Chief, 1766–1769; d. 1770.
Full length, standing in front in a landscape, his head turned to l.; his l. arm rests on his charger, which is held behind him by a black servant; he is in uniform, with steel cuirass; bare headed; in the background is a battle scene. Painted 1766. Canvas, 96 by 82 in.

95 Portraits of LADY DRUMMOND AND SISTER.

T. C. Garth, Esq. — George Romney.

Daughters of Charles Boone, Esq. (See also No. 93.)
Two full length figures in a landscape. Lady Drummond, reclines on the ground under the shade of some trees, a branch of one of which she grasps with her r. hand; her l. elbow rests on a step beside her, and her head is turned to l.; she is in a red dress with blue ribbons. Her sister, in white, with blue sash, stands behind her, facing the spectator, and holding a branch of the tree, which is over her head. Canvas, 55 by 44 in.

96 Portrait of DIANA, COUNTESS OF NORMANTON.

The Earl of Normanton. — Sir Thomas Lawrence, P.R.A.

Eldest daughter of George Augustus, 11th Earl of Pembroke; m. 1816, Welbore, 2nd Earl of Normanton; d. 1841.
Full length, standing to l. on a flight of stone steps in a garden, her head turned slightly to r.; the fingers of her r. hand rest on a balustrade beside her, her l. hand is on her hip; white muslin dress, with coloured sash; round her is draped a coloured silk shawl, which is held over her l. arm; wooded landscape in the background. Canvas, 93 by 58 in.

LENT BY PAINTER.

97 Portrait of CHARLES JAMES FOX, AS A YOUNG MAN.

THE MARQUESS OF NORTHAMPTON. Sir Joshua Reynolds, P.R.A.

The celebrated Statesman; b. 1749; d. 1806.
Half figure, facing the spectator; three-quarter profile to l.; plum-coloured coat and waistcoat; dark background. Painted in an oval, 1764. Canvas, 30 by 24 in. (The property of the late Louisa, Lady Ashburton.)

98 ON THE ROAD TO SCHEVENINGEN.

ARTHUR SANDERSON, ESQ. Hobbema.

View, looking along a straight road, on which are figures, a carriage, etc.; on the r. of it is a canal, overshadowed by trees, beyond which, to r., is a large house with a garden, in which are seen several figures; stormy sky. Canvas, 36½ by 47 in.

99 Portrait of JAMES BYERS (or BYRES), ESQ.

D. SCOTT MONCRIEFF, ESQ. Sir Henry Raeburn, R.A.

A well-known Architect and Antiquary; b. 1733; a friend of Lord Byron and Gibbon; was at one time the possessor of the famous Barberini or Portland Vase.
Bust, to r., looking at the spectator; dark clothes; dark background. Canvas, 30 by 25 in.

GALLERY No. IV.

OIL PAINTINGS—Nos. 100-122.

LENT BY — PAINTER.

100 Portrait of LADY MARY LENNOX.

EARL BATHURST. — Sir Thomas Lawrence, P.R.A.

Daughter of Charles, 4th Duke of Richmond; m. Sir Charles Augustus FitzRoy, son of Lord Charles FitzRoy; d. 1847.
Half figure, less than life size, seated to l. in a landscape, her arms resting in her lap; white dress, powdered hair. Canvas, 29 by 24 in.

101 Portrait of THE 1st MARQUESS OF BATH.

THE MARQUESS OF BATH. — Sir Thomas Lawrence, P.R.A.

Thomas, 3rd Viscount Weymouth; b. 1734; succeeded his father, 1751; created Marquess of Bath, 1789; d. 1796.
Three-quarter figure, seated to l. in an armchair in robes, looking at the spectator; white wig. Canvas, 49¼ by 39¼ in.
Exhibited in 1796 under the title of "Portrait of a Nobleman."

102 Portrait of SIR ROBERT DUNDAS, BART.

ANDREW K. HICHENS, ESQ. — Sir Thomas Lawrence, P.R.A.

B. 1761; one of the principal clerks of the Court of Session in Scotland; created a Baronet, 1821; d. 1835.
Half figure, to r., looking at the spectator; brown coat; brown background. Canvas, 29¼ by 24¼ in.

LENT BY PAINTER.

103 Portrait of THE HON. BERKELEY THOMAS PAGET.

LORD HYLTON. **Sir Thomas Lawrence, P.R.A.**

Sixth son of Henry, Earl of Uxbridge; afterwards M.P. for Anglesea, and Commissioner of Excise; Major 7th Hussars; b. 1780; d. 1842.
Bust, seen in front; head turned to l.; dark coat, frogged, with fur collar; sky background. Canvas, 29¼ by 24¼ in.
Exhibited in 1807.

104 Portrait of THE HON. LADY HOOD.

THE MARQUESS OF NORTHAMPTON. **Sir Thomas Lawrence, P.R.A.**

Mary, eldest daughter of Francis Mackenzie, Lord Seaforth; b. 1788; m. 1st, 1804, Admiral Sir Samuel Hood, Bart., 2ndly, The Rt. Hon. James Stewart; d. 1862. This was the lady to whom Sir Walter Scott addressed the last verse of his *Farewell to Mackenzie*. (See tablet on frame.)
Full length, standing to l., looking at the spectator; brown and red dress, cut low; fur trimmed cloak; curtain and architectural background. Canvas, 93 by 57½ in. (The property of the late Louisa, Lady Ashburton.)
Exhibited in 1808.

105 Portrait of THE COUNTESS GREY AND DAUGHTERS.

EARL GREY. **Sir Thomas Lawrence, P.R.A.**

Mary Elizabeth Brabazon, daughter of the 1st Lord Ponsonby, of Imokilly; m. Charles, 2nd Earl Grey; d. 1861.
Louisa Elizabeth, eldest daughter; m. 1816, J. G. Lambton, Esq., afterwards Earl of Durham; d. 1841.
Elizabeth, second daughter; m. 1826, J. C. Bulteel, Esq.; d. 1880.
Three-quarter figure, seated, facing the spectator; her head turned to l.; her l. hand, holding a book, lies on her lap; her r. is thrown round the elder child, who is seated beside her, while the younger one stands on the chair behind her mother and clasps her round the neck; black velvet dress; architectural and landscape background. Canvas, 54½ by 54½ in. (circular).

106 Portrait of MISS FARREN.

L. NEUMANN, ESQ. **Sir Thomas Lawrence, P.R.A.**

Eliza, daughter of Mr. James Farren of Cork; b. 1762; was a well known Actress; m. 1797, as his 2nd wife, Edward, 12th Earl of Derby; d. 1829.
Full length, standing to l. in a landscape, looking round at the spectator; white dress, white silk fur-trimmed cloak; powdered hair; with her r. hand she holds a fur boa, which is round her neck; her l. hand, gloved, holds a large feather fan. Canvas, 80 by 57 in.
Exhibited in 1790 under the title "Portrait of an Actress."

LENT BY PAINTER.

107 Portrait of GEORGINA, COUNTESS BATHURST.

EARL BATHURST. **Sir Thomas Lawrence, P.R.A.**

Daughter of Lord George Henry Lennox, son of the 2nd Duke of Richmond; m. 1789, Henry, 3rd Earl Bathurst; d. 1841.
Three-quarter figure, nearly life size, seated, full face, sewing; white dress; red curtain background; landscape in r. distance. Canvas, 29 by 24 in.

108 Portrait of BENJAMIN GOTT, Esq.

THE BISHOP OF TRURO. **Sir Thomas Lawrence, P.R.A.**

Of Armley House, near Leeds; Mayor of Leeds, 1799; d. 1840.
Three-quarter figure, seated in a red arm-chair, facing the spectator, but turned slightly to r., full face; dark clothes, fur collar; architectural and curtain background, with landscape seen to r. Canvas, 55½ by 44½ in.

109 Portraits of LADY GEORGINA AGAR-ELLIS AND CHILD.

LORD ANNALY. **Sir Thomas Lawrence, P.R.A.**

Daughter of George, 6th Earl of Carlisle; m. 1822, George James, 2nd Viscount Clifden, created Baron Dover 1831; d. 1860.
The son was Henry, 3rd Viscount Clifden; b. 1825; d. 1866.
Three-quarter figure, seated to r., in a red chair, her head turned to l., holding to her with both hands the child, who is clinging to her; black low-cut dress; curtain and architectural background; landscape seen on the r. Canvas, 50½ by 40½ in.
Exhibited in 1828.

110 Portrait of CARDINAL CONSALVI.

H.M. THE KING. **Sir Thomas Lawrence, P.R.A.**
(From Windsor Castle.)

Ecclesiastic and Statesman; b. at Rome, 1757; was made Cardinal and Secretary of State by Pius VII. (see No. 67), and in this capacity concluded the Concordat with Napoleon in 1801; he subsequently strongly opposed the French Emperor's pretensions, and was imprisoned for three years at Rheims; released at the same time that the Pope was allowed to leave Fontainebleau, he returned with him to Rome and resumed the direction of affairs there; d. 1824.
Full length, seated to r., in his robes, looking towards the spectator; his l. hand rests on a table beside him, his r. holds a bundle of papers and his biretta; curtain and architectural background. Painted in 1819. Canvas, 104 by 67 in.

LENT BY PAINTER.

111 Portrait of LADY ACLAND WITH HER TWO ELDER SONS.

Sir Thomas Dyke Acland, Bart. **Sir Thomas Lawrence, P.R.A.**

Lydia Elizabeth, only daughter of Henry Hoare, Esq.; m. 1808, Sir Thos. Dyke Acland, Bart.; d. 1856.
The elder son, Thos. Dyke Acland; b. 1809; succeeded his father as 11th Bart. 1871; d. 1898.
The younger, Arthur Henry Dyke Acland, afterwards took the name of Troyte; b. 1811; d. 1857.
Three-quarter figure, seated to r. facing the spectator, looking round at the younger child, who stands beside her on the sofa to l., with r. arm raised; a dog looks up at him; she wears a low gown of dark red, with a black shawl round her shoulders, and holds a cap in her l. hand; on the r. stands the elder child. Canvas, 60 by 46 in.
Exhibited in 1818.

112 Portrait of THE HON. MRS. SEYMOUR BATHURST.

Earl Bathurst. **Sir Thomas Lawrence, P.R.A.**

Julia, daughter of John Peter Hankey, Esq.; m. 1829, Thos. Seymour, 3rd son of Henry, 3rd Earl Bathurst; d. 1877.
Three-quarter figure, seated facing the spectator, in a landscape, full face, leaning her l. arm on the base of a pillar; her l. hand holds a handkerchief, her r. grasps her l. wrist; white satin and gauze dress, cut low, with pink sash and tie, pearl necklace with jewel pendant. Canvas, 55¼ by 44 in.

113 THE RED PETTICOAT: Portrait of MRS. MARKHAM.

Miss Grant. **Sir Francis Grant, P.R.A.**

Anne Emily Sophia, daughter of the Painter; m. William Markham, Esq.
Full length, standing, facing the spectator, in a wintry landscape; black gown looped up, showing a red petticoat, black hat, and shawl; she is drawing a glove on her l. hand; a curl falls over each shoulder. Canvas, 88 by 51¼ in.

114 Portrait of MRS. MARKHAM.

Miss Grant. **Sir Francis Grant, P.R.A.**

See No. 113.
Half figure to r., looking at the spectator; black dress and hat; her gloved l. hand holds a whip; landscape background. Canvas, 29¼ by 24¼ in.

NATIONAL ART LIBRARY

LENT BY PAINTER.

115 Portrait of LADY EMMELINE STUART WORTLEY.

THE DUKE OF RUTLAND, K.G. Sir Francis Grant, P.R.A.

Daughter of John Henry, 5th Duke of Rutland; m. 1831, Hon. Charles Stuart Wortley, 2nd son of the 1st Baron Wharncliffe; d. 1855.
Small full length, seated to l. in a landscape, head turned to r; her r. elbow rests on a pedestal beside her, on which is a vase; her l. hand holds an open book on her lap; white dress, open in front, black lace shawl. Canvas, 29¼ by 24¼ in.

116 Portrait of A LADY.

MISS GRANT. Sir Francis Grant, P.R.A.

Small full length, standing, facing the spectator, with her hands folded in front of her; black dress and shawl; black and white cap; behind her is a red chair; architectural background. Canvas, 27¼ by 16¼ in.

117 Portrait of THE DUKE OF RUTLAND.

THE DUKE OF RUTLAND, K.G. Sir Francis Grant, P.R.A.

John, Duke of Rutland, painted when he was Lord John Manners.
Small full length, standing in a landscape, leaning his l. elbow on a rock, with his hat in his r. hand; both hands hold a small cane. Canvas, 35¼ by 22¾ in.

118 Portrait of LADY KATHERINE JERMYN.

THE MARQUESS OF BRISTOL. Sir Francis Grant, P.R.A

Daughter of the 5th Duke of Rutland; m. 1830, Frederick, Earl Jermyn, afterwards, 1859, 2nd Marquess of Bristol; d. 1848.
Full length, standing in front in a landscape, leaning her head on her l. hand; her l. elbow and r. hand rest on a pedestal which is beside her; white dress, dark train, crimson mantle; her hair is arranged in curls on each side of her head. Canvas, 93¼ by 57 in.

119 MR. GOOSEY WITH THE PACK OF BELVOIR HOUNDS.

THE DUKE OF RUTLAND, K.G. Sir Francis Grant, P.R.A.

Landscape, with the Belvoir Hounds, and Goosey the Huntsman, Robinson, First Whip, and Will. Goodall, Second Whip, on horseback. Canvas, 29¼ by 43¼ in. (See key attached to frame.)
On the frame is Goosey's horn.

LENT BY PAINTER.

120 SHOOTING PARTY AT RANTON ABBEY.

The Earl of Lichfield. Sir Francis Grant, P.R.A.

Group, containing portraits of Thomas William, 1st Earl of Lichfield, on a white pony; his eldest son, Viscount Anson, sitting on the ground near him; Viscount Melbourne standing on the r.; the Earl of Sefton and the Earl of Uxbridge on the l. (See key attached to frame.) Canvas, 57½ by 79 in.

121 Portrait of THE PAINTER.

Royal Academy. Sir Francis Grant, P.R.A.

4th son of Francis Grant, Esq., of Kilgraston; b. 1803; A.R.A. 1842; R.A. 1851; P.R.A. 1866; d. 1878.

Bust, facing the spectator, head turned slightly to r.; dark dress, wearing the medal as President of the Royal Academy; dark background. Canvas, 35½ by 24½ in.

122 THE MELTON HUNT BREAKFAST.

The Duke of Rutland, K.G. Sir Francis Grant, P.R.A.

The picture contains portraits of the Earl of Eglinton, Mr. Massey Stanley, the Earl of Wilton, Count Matuscewitz, Lord Gardner, Mr. W. Little Gilmour, Mr. Lyne Stephens, Sir Frederick Johnstone, Lord Rokeby, Lord Forester, Lord Kinnaird, Mr. Rowland Errington, and Lord Macdonald. (See key attached to frame.)

Interior of a room, containing fourteen figures seated and standing. Canvas, 17½ by 23½ in.

Painted about 1837. On the key it is stated that this is not the engraved picture which was exhibited in 1834.

GALLERY No. V.

OIL PAINTINGS—Nos. 123-141.

LENT BY — PAINTER.

123 Portrait of THE PAINTER.

Mrs. Arthur Street. — **Henry Tanworth Wells, R.A.**

B. 1828; A.R.A. 1866; R.A. 1870; d. 1903.
Half figure, standing to l., with palette and brushes in l. hand; grey clothes; brown background. Canvas, 35¾ by 27¼ in.
Exhibited in 1897 under the title "H.T.W."

124 EARLY LANDSCAPE.

E. M. Denny, Esq. — **T. Sidney Cooper, R.A.**

View of a heath with low hills. In the foreground two cows and some sheep at the edge of a shallow pool of water; a man on horseback beyond them; blue sky with clouds. Signed and dated, "T. Sidney Cooper, 1845." Canvas, 31¾ by 39¼ in.

125 DUNKIRK HARBOUR.

Corporation of Glasgow. — **Sam. Bough.**

View of the harbour and town, with numerous figures and shipping; pier on the l. with figures; blue sky with clouds. Signed and dated, "Sam. Bough, 1863." Canvas, 40¼ by 52¼ in.

126 Portrait of MISS EVELYN OULESS.

W. W. Ouless, Esq., R.A. — **H. T. Wells, R.A.**

Three-quarter figure, seated to l., with hands in lap; black gown with blue sash; landscape background. Signed with monogram, and dated 1900. Canvas, 49¼ by 39¼ in.

LENT BY PAINTER.

127 VOLUNTEERS AT THE FIRING-POINT, 1866.

ROYAL ACADEMY. **H. T. Wells, R.A.**

Among the full-length figures in the foreground are Mr. Edward Ross, Lt.-Col. Halford, Lt.-Col. Lord Elcho, Capt. Drake, R.E., Capt. Heaton and Capt. Horatio Ross; the scene is at Wimbledon. (See key attached to the frame.) Signed and dated, "Henry T. Wells, 1866." Canvas, 73½ by 114½ in.

128 Portrait of MRS. ARTHUR STREET.

ARTHUR E. STREET, ESQ. **H. T. Wells, R.A.**

Daughter of the painter.
Three-quarter figure, seated to l., in a room, holding a fan with both hands, and looking at the spectator; black and red dress. Signed with monogram, and dated 1888. Canvas, 59½ by 45 in.

129 STORM: BASS ROCK.

UNIVERSITY OF ST. ANDREWS. **Sam. Bough.**

View of the Bass Rock in the middle distance; a piece of wreckage in the foreground; rainbow to r.; stormy sky. Signed and dated, "Sam. Bough, '65." Canvas, 39½ by 53½ in.

130 PORTRAIT GROUP.

MRS. ARTHUR STREET. **H. T. Wells, R.A.**

Containing portraits of the painter (see No. 123); his wife, Joanna Mary, b. 1831, portrait and genre painter, d. 1861; George P. Boyce, water-colour painter, b. 1826, d. 1897; and John R. Clayton, Esq.
Four three-quarter figures, round a dinner table, on which Mrs. Wells holds a book. Signed and dated, "Henry T. Wells, 1861-62." Canvas, 59½ by 63½ in.

131 Portrait of LORD HATHERLEY.

THE FISHMONGERS' COMPANY. **H. T. Wells, R.A.**

William Page Wood; b. 1801; Lord Chancellor, 1868–1872; d. 1881.
Full length, in his robes as Lord Chancellor, standing at the top of a flight of steps, preceded by the mace and purse-bearer; several figures in Peers' robes in the background to l. Signed and dated, "Henry T. Wells, 1870." Canvas, 108 by 144 in.

LENT BY — PAINTER.

132 MARY QUEEN OF SCOTS IN CAPTIVITY.

Hon. W. F. D. Smith, M.P. — **John Callcott Horsley, R.A.**

The Queen feeding pigeons at a window on the r.; a lady and gentleman entering the room by a door in the centre; attendants on l. Signed and dated, "J. C. Horsley, 1871." Canvas, 58¼ by 72¼ in.

Exhibited in 1871 with the following quotation: "Mary, at twenty-six years of age, was consigned to the charge of the Earl and Countess of Shrewsbury, and remained a captive in their custody for nearly sixteen years. There was little love lost between the Countess and her royal prisoner. The former, familiarly known as 'Bess of Hardwick,' was a woman of strong character and imperious disposition, and at one time she was not free from jealousy as to the effect of the Queen's personal attractions upon her husband the Earl."

133 MILKING-TIME IN THE MEADOWS.

Royal Academy. — **T. Sidney Cooper, R.A.**

View in the marshes; four cows at the edge of some water; a woman is seated near them. Signed and dated, "T. Sidney Cooper, 1869." Canvas, 28¼ by 35½ in.

134 THE POET'S THEME.

Marcus van Raalte, Esq. — **J. C. Horsley, R.A.**

Interior of a room; the poet sitting at a table; a lady standing near a window on the r.; another seen through a doorway. Canvas, 54 by 42 in.

135 A TRUANT IN HIDING.

Mrs. Wilson. — **J. C. Horsley, R.A.**

Interior of a room; a boy is hiding behind a maidservant, who sits near a window; outside is seen an old man shading his eyes with his hand. Signed and dated, "J. C. Horsley, 1870." Canvas, 39½ by 29 in.

136 RENT DAY AT HADDON HALL.

Messrs. Richardson & Co. — **J. C. Horsley, R.A.**

Interior of a large hall; an old man sitting at a table, receiving rents; opposite him stand a man, woman and child; other figures standing about in the hall and in the gallery above on the r. Signed and dated, "J. C. Horsley, 1868." Canvas, 59¼ by 59¼ in.

LENT BY — PAINTER.

137 A PLEASANT CORNER.

ROYAL ACADEMY. — J. C. Horsley, R.A.

Interior of a room; a lady seated beside a fireplace near a window, holding an open book. Canvas, 29¼ by 22 in.
Exhibited 1866.
Diploma work, deposited on the election of the painter as an Academician.

138 THE NEW DRESS.

H. S. HENSLEY, ESQ. — J. C. Horsley, R.A.

Interior of a room; a child showing her dress to an old lady who is sitting on the r.; a maid holds the child's cloak. Signed and dated, "J. C. Horsley, 1864." Canvas, 33¾ by 43¼ in.

139 CATTLE, SHEEP AND GOATS ON THE DOWNS.

EDWARD D. STERN, ESQ. — T. Sidney Cooper, R.A.

Cattle and sheep, with a goat and kids, on high ground; valley and low hills beyond them. Signed and dated, "T. Sidney Cooper, A.R.A., 1848." Canvas, 23¾ by 35¼ in.

140 CATTLE: EVENING.

ABRAHAM FARRAR, ESQ. — T. Sidney Cooper, R.A.

Cattle standing and lying down near a large pool of water; flat landscape; evening sky. Signed and dated, "T. Sidney Cooper, A.R.A., 1850." Canvas, 37¼ by 52 in.

141 Portrait of CHARLES WEST COPE, R.A.

ROYAL ACADEMY. — H. T. Wells, R.A.

B. 1811; A.R.A. 1843; R.A. 1848; d. 1890.
Half figure, seated with his back to the spectator, head turned to l.; brown clothes, grey hat; grey background. Signed with monogram, and dated 1879. Canvas, 29¼ by 23¾ in.

WATER COLOUR ROOM.

SCULPTURE AND BRONZES.

On the WALLS and on PEDESTALS.

SCULPTURE—**Nos. 1-19.**

LENT BY — SCULPTOR.

1 **RELIEF.**—Bronze. Allegorical subject in commemoration of an event in the reign of the Emperor RUDOLPH II.
H.M. THE KING. (From Windsor Castle.) — **Adrien de Vries.**

2 **STATUETTE.**—Bronze. APPLAUSE. Nude female figure, with Egyptian head dress, in a kneeling posture, about to clap her hands. Mounted on an inlaid marble slab, with small bronze figures of Egyptian deities at each corner. Exhibited in 1893 with the following quotation :—

"Come, then, be there song and music before thy face,
Put behind thee evil cares all, think thou only upon happiness,
Until the coming of the day of departure in which one departeth
To the land of loving silence."—*The Song of the Harpist of Thebes.*

CLINTON T. DENT, ESQ. — **E. Onslow Ford, R.A.**

3 **STATUETTE.**—Bronze. STUDY OF A HORSE.
MRS. ONSLOW FORD. — **E. Onslow Ford, R.A.**

HEAD.—Marble. "LILY."
MRS. ONSLOW FORD. — **E. Onslow Ford, R.A.**

	LENT BY	SCULPTOR.
5	STATUETTE.—Marble. "SNOWDRIFT." Recumbent female figure. Exhibited in 1902.	
	MRS. ONSLOW FORD.	**E. Onslow Ford, R.A.**
6	RELIEF.—Plaster. Cast of the Ruskin Memorial in Westminster Abbey.	
	MRS. ONSLOW FORD.	**E. Onslow Ford, R.A.**
7	BUST.—Marble. PORTRAIT OF H.H. PRINCE LEOPOLD OF BATTENBERG.	
	MRS. ONSLOW FORD.	**E. Onslow Ford, R.A.**
8	STATUETTE.—Bronze. STUDY OF A CAMEL.	
	MRS. ONSLOW FORD.	**E. Onslow Ford, R.A.**
9	BUST.—Bronze. PORTRAIT OF THE LATE M. R. CORBET, A.R.A. Exhibited in 1895.	
	MRS. ONSLOW FORD.	**E. Onslow Ford, R.A.**
10	STATUETTE.—Bronze. ST. EUSTACHE.	
	MRS. DAVID LIMOND.	**Harry Bates, A.R.A.**
11	EQUESTRIAN STATUETTE.—Bronze. PORTRAIT OF EARL ROBERTS, V.C., K.G. Reduced model of the Statue erected in Calcutta.	
	H. STERNBERG, ESQ.	**Harry Bates, A.R.A.**
12	PANEL.—Plaster-relief. HOMER. "A blind old man and poor—Sweetest he sings." Exhibited in 1886.	
	THE ALEXANDRA PARK TRUSTEES.	**Harry Bates, A.R.A.**
13	HEAD.—Marble. A GIRL, with laurel crown.	
	MRS. HARRY BATES.	**Harry Bates, A.R.A.**
14	PANEL.—Plaster. SOCRATES, teaching the people in the Agora. Exhibited in 1884.	
	THE ALEXANDRA PARK TRUSTEES.	**Harry Bates, A.R.A.**

	LENT BY	SCULPTOR.
15	**BUST.**—Marble. "MAY." Exhibited in 1886. MRS. DAVID LIMOND.	Harry Bates, A.R.A.
16	**PANELS.**—Silver. THE STORY OF PSYCHE: 1. "While Psyche wept upon the rock forsaken, alone, despairing, dreading." 2. "Gradually by Zephyrus she was enwrapt and taken, still trembling like the lilies planted high through all her fair white limbs." 3. "Yet Love was not far from all that rest." —*Mrs. E. B. Browning.* Exhibited in 1887. B. B. WEIL, ESQ.	Harry Bates, A.R.A.
17	**EQUESTRIAN STATUETTE.**—Bronze. PORTRAIT OF THE MARQUESS OF LANSDOWNE, K.G. H. STERNBERG, ESQ.	Harry Bates, A.R.A.
18	**PANELS.**—Bronze. AENEAS: 1. "Why does he stop his unrelenting ears to my words? Whither does he fly?" 2. "Then indeed Aeneas weeps." 3. "The form of the god returning with the same aspect, appeared to him in his sleep." Exhibited in 1885. THE EARL OF WEMYSS.	Harry Bates, A.R.A.
19	**BUST.**—Terra-cotta. A CHILD. H.M. THE KING. (From Windsor Castle.)	Conrad Meit.

In UPRIGHT CASES and CASES ON PEDESTALS.

BRONZES.

CASE A.

All the Objects in this Case are
Lent by J. Pierpont Morgan, Esq.

1 GROUP.—Bronze. A Roman Warrior, on horseback. Italian, late 15th century.

2 INKSTAND.—Bronze. Satyr, seated on a tripod stand, with bowl for ink; and a cornucopia, surmounted by a nozzle to hold a taper. Italian, late 15th century.

3 STATUETTE.—Bronze. Hercules, resting on his club. Italian, 16th century.

4 STATUETTE.—Bronze. Vulcan, forging an arrow on an anvil. Italian, 16th century.

5 GROUP.—Bronze. Ganymede and the Eagle. Attributed to **Benvenuto Cellini**, 1500–1570.

6 GROUP.—Virtue (in the form of a woman) overcoming Vice, represented by a man with his hands bound behind him. School of **Giovanni da Bologna**, second half of 16th century.

7 INKSTAND.—Bronze. In the form of a double-tailed mermaid, with an ornamental vase (the ink-holder). Venetian, 16th century.

8 GROUP.—Bronze. Half figure of a Female, supported by two dolphins, the tails of which are twined round her outstretched arms. Venetian, 16th century.

CASE A.

9 STATUETTE.—Bronze. A Bull, on marble pedestal. Italian, 16th century.

10 GROUP.—Bronze. A Nude Warrior, seated on a prancing horse. Venetian, first half of 16th century.

11 GROUP.—Bronze. Samson Slaying the Philistines. Florentine, 16th century.

12 STATUETTE.—Bronze. Marsyas (?). Attributed to **Antonio del Pollaiuolo**, 1429–1498.

13 INKSTAND.—Bronze. In the form of a vase (the ink-holder) with a lion, on an octagonal base. Inscribed inside the base "M.F.THAD^{S}.ALT^{S}.C." Italian, 16th century.

14 STATUETTE.—Bronze. Cupid, with arms upraised in the act of shooting with a bow. School of **Donatello**, 15th century.

15 STATUETTE.—Bronze. Hercules, with his club. Attributed to **Andrea del Verrocchio**, 1432–1488.

16 GROUP.—Bronze. A Mounted Warrior, partly clad in classical armour. Florentine, second half of 15th century.

17 INKSTAND.—Bronze. Ornamented with gadroons and supported by three nude male figures; the cover is surmounted by a cupid holding a torch. School of **Jacopo Sansavino**, 16th century.

CASE B.

All the Objects in this Case are
Lent by Julius Wernher, Esq.

1 GROUP.—Bronze. Hercules and the Nemean lion.

2 STATUETTE.—Bronze. Female figure representing "Astronomy."

3 STATUETTE.—Bronze. Female figure representing "Sculpture."

4 GROUP.—Bronze. Venus, with Cupid and a dolphin at her feet.

CASE B.

5 STATUETTE.—Bronze. INFANT HERCULES, strangling serpents.

6 PEDESTAL.—Bronze. Enriched with figures, masks and eagles, and surmounted by a figure of PAN.

7 INKSTAND.—Bronze. Surmounted by group of river god.

8 STATUETTE.—Bronze. Female figure representing "MATHEMATICS."

9 GROUP.—Bronze. BOY AND PUPPIES.

10 STATUETTE.—Bronze. INFANT BACCHUS, in the act of running.

11 STATUETTE.—Bronze. Bust of child, with cap.

12 GROUP.—Bronze. DEATH OF MILO OF CROTONA.

13 STATUETTE.—Bronze. Female figure representing "NATURE."

CASE C.

All the Objects in this Case are
Lent by GEORGE SALTING, Esq.

1 INKSTAND.—Bronze. Triangular in shape, with cover. Paduan School.

2 GROUP.—Bronze. ACTAEON, attacked by his own hounds.

3 BRONZE. HEAD OF SATYR. Attributed to **Andrea Briosco**, called **Il Riccio**, of Padua, 1470–1532.

4 GROUP.—Bronze. MADONNA AND BAMBINO. Seated figure of the Virgin, holding the Child in her lap.

5 INKSTAND.—Bronze. Shaped as sarcophagus, with female terminal busts and lions' heads with rings; the lid surmounted by a recumbent female figure, with a rule and compasses at her side, perhaps representing Architecture. Paduan School.

6 STATUETTE.—Bronze. HERCULES, holding his club on his r. shoulder.

CASE C.

7 STATUETTE.—Bronze. WARRIOR, kneeling on his helmet, and leaning on his shield. Probably portrait of Vittore Capello. Paduan School.

8 GROUP.—Bronze. VENUS AND ADONIS. Venus is seated with her arms round Adonis, at whose feet is a dog.

9 STATUETTE.—Bronze. ALEXANDER THE GREAT, cutting the Gordian Knot.

10 GROUP.—Bronze, light patina. HERCULES, strangling the Nemean lion.

11 STATUETTE.—Bronze. PARIS, holding the apple. Attributed to **Andrea del Verrochio**, 1432–1488.

12 STATUETTE.—Bronze. SATYR, with bunch of grapes.

13 LAMP.—Bronze. In the shape of a bull lying down.

14 STATUETTE.—Bronze. CUPID, crying and lamenting.

15 STATUETTE.—Bronze. The VESTAL TUCCIA, holding a sieve.

16 STATUETTE.—Bronze. THE FLORENTINE BOAR. By **Susini** —1624.

17 GROUP.—Bronze. POMONA, seated on the back of Pan. By **Andrea Briosco**, called **Il Riccio**, of Padua, 1470–1532.

18 STATUETTE.—Bronze, light patina. BOY, with arms extended, looking at something on the ground.

19 GROUP.—Bronze. SAMSON, wrenching open the lion's mouth. 15th century.

20 TORSO.—Bronze, green patina. A seated youth, after the antique.

21 STATUETTE.—Bronze. ST. JEROME extracting the thorn from the lion's paw.

22 STATUETTE.—Bronze. FEMALE SNAKE CHARMER.

CASE C.

23 STATUETTE.—Bronze. DRAPED FEMALE, perhaps meant for one of the Muses; in the manner of the antique.

24 GROUP.—Bronze. YOUNG TRITON, sitting on a Dolphin, and blowing a conch shell. 15th century.

25 BASE OF CANDELABRUM.—Bronze. Triangular in shape. Chased with Symbols of the Passion, conjoined with a crescent moon. Attributed to **Andrea Briosco**, called **Il Riccio**, of Padua, 1470–1532.

26 STATUETTE.—Bronze. FARNESE HERCULES.

CASE D.

Lent by J. H. FITZHENRY, ESQ.

BUST.—Bronze. A SATYR, on marble pedestal. Italian, 16th century.

CASE E.

All the Objects in this Case are
Lent by J. PIERPONT MORGAN, ESQ.

1 GROUP.—Bronze. A NUDE BOY, seated on a prancing horse. Florentine, early 16th century.

2 STATUETTE.—Bronze. FEMALE FIGURE, slightly draped, and blindfolded; in her r. hand she holds a torch, and one foot rests on a hemisphere. Italian, 16th century.

3 CANDLESTICK.—Bronze. With festoons, masks, and leaf ornament in bands. Attributed to **Andrea Briosco**, called **Il Riccio**, of Padua, 1470–1532.

4 STATUETTE.—Bronze. MARS, with shield ornamented with Medusa's head. On carved wood base. Italian, first half of 16th century.

CASE E.

5 **STATUETTE.**—Bronze. MARS, his r. hand clasping his sword, and the l. resting on a shield with the Medusa head; he stands on his armour. The whole on a pedestal decorated with shields and female figures whose arms terminate in wings, and their legs in fishes' tails. Italian, 16th century.

6 **STATUETTE.**—Bronze. HERCULES, wearing the lion's skin and resting his l. foot on the skull of an ox. On tripod pedestal. Attributed to **Antonio del Pollaiuolo**, 1429–1498.

7 **STATUETTE.**—Bronze. A GLADIATOR. Florentine, 16th century.
Stamped with the royal crown and the letter C; formerly in the collection of Charles I. of England.

8 **STATUETTE.**—Bronze. AN ATHLETE, holding a ball. School of **Bertholdo di Giovanni**, late 15th century.

9 **RELIEF.**—Bronze. THE ASSUMPTION OF THE VIRGIN. Milanese, late 15th century.

10 **GROUP.**—Bronze. A WARRIOR, in antique costume, on horseback. On the pedestal is a circular plaquette with the subject of a combat by Moderno. Venetian, late 15th century.

11 **STATUETTE.**—Bronze. A YOUTHFUL SATYR, with a lion's skin across his shoulders, leaning against a tree-trunk, playing a flute. Italian, 16th century.

12 **STATUETTE.**—Bronze. A NUDE YOUTH, with arms raised over his head. Italian, late 15th century.

13 **INKSTAND.**—Bronze. On four dolphin feet; the cover ornamented with two cupids, supporting a wreath containing a medallion of "Slander," by **Andrea Briosco**; on each of the two sides is a medallion of a Bacchante flanked by groups of Nessus and Deïaneira. The ends are each decorated with a Medusa's head above a laurel festoon. School of **Donatello**, late 15th century.

14 **STATUETTE.**—Bronze. A YOUNG MAN, standing with right arm upraised. School of **Antonio del Pollaiuolo**, late 15th century.

CASE E.

15 STATUETTE.—Bronze. THE YOUTHFUL BACCHUS, with a leopard. Italian, 16th century.

16 STATUETTE.—Bronze. A CHILD, seated on a porphyry base of two steps. Italian, late 15th century.

17 STATUETTE.—Bronze. A LION. Attributed to **Donatello**, 1386–1466.

18 GROUP.—Bronze. A ROMAN WARRIOR, on horseback. Attributed to **Andrea Briosco**, called **Il Riccio**, of Padua, 1470–1532.

19 CANDLESTICK.—Bronze. With festoons, masks and leaf ornament in bands. Attributed to **Andrea Briosco**, called **Il Riccio**, of Padua, 1470–1532.

CASE F.

All the Objects in this Case are
Lent by ALFRED BEIT, Esq.

1 EQUESTRIAN STATUETTE.—Bronze. ROMAN WARRIOR ON HORSEBACK.

2 STATUETTE.—Bronze. VENUS, on marble pedestal.

3 CANDLESTICK.—Bronze. TWO AMORINI, on a pedestal, each holding a cornucopia of flowers terminating in a pricket for a candle.

4 STATUETTE.—Bronze. CUPID. On ornamental pedestal.

5 STATUETTE.—Bronze. CUPID, drawing his bow. On marble pedestal.

6 STATUETTE.—Bronze. HERCULES, leaning on his club. On an ornamental pedestal.

7 STATUETTE.—Bronze. HERCULES, with the lion's skin, his club thrown over his shoulder, from which are suspended by the feet the bodies of the Cercopes, and attended by Cerberus.

CASE F.

8 STATUETTE.—Bronze. GREEK YOUTH, in a helmet, holding in his right hand a crown.

9 STATUETTE.—Bronze. CUPID, standing on the back of a dolphin.

10 CANDLESTICK. In the form of a triangular pedestal, each side bearing a figure in low relief.

11 STATUETTE.—Bronze. YOUTH, holding a shell in his r. hand.

12 STATUETTE.—HERCULES. His r. hand rests on his club, in his l. he holds the golden apples of the Hesperides, and on his head he wears the lion's skin.

13 STATUETTE.—Bronze. DOUBLE-TAILED TRITON, blowing a horn in the form of a shell.

14 GROUP.—Bronze. A SATYR, riding on a goat.

15 STATUETTE.—Bronze. CUPID as Victory, blowing a trumpet.

16 STATUETTE.—Bronze. ST. JOHN BAPTIST.

17 INKSTAND.—Bronze. In the form of a seated Satyr blowing a large horn, the mouth of which, supported by his hoofs, is decorated with a mask in relief.

18 INKSTAND.—Bronze. In the form of a fantastic sea-monster.

19 GROUP.—Bronze. TWO BOYS, carrying flowers and fruit, on a gilt pedestal, supported at four corners by sea-monsters.

20 STATUETTE.—Bronze-gilt. CUPID, seated.

21 STATUETTE.—Bronze. DOUBLE-TAILED TRITON, blowing a horn in the form of a shell.

22 STATUETTE.—Bronze. HERCULES. His r. hand leaning on his club, his r. foot resting on the lion's head. On triangular base.

23 STATUETTE.—Bronze. SILENUS, holding the infant Bacchus in his arms; his l. arm rests on the trunk of a vine-clad tree, from which is suspended the head of a goat.

24 GROUP.—Bronze. BOY DISCOVERING CUPID ASLEEP.

CASE F.

25 INKSTAND.—Bronze. In the form of two grotesque masks.

26 STATUETTE.—Bronze. FEMALE FIGURE. On a marble pedestal.

27 GROUP.—Bronze. VENUS AND ADONIS, attended by two hounds, on one of which is seated Cupid. At their feet is a dead boar.

28 STATUETTE.—Bronze. MALE FIGURE, leaning on a spade. On a marble pedestal.

29 STATUETTE.—Bronze. VENUS, seated, her r. hand on her r. foot.

30 DOOR-KNOCKER.—Bronze. SEA GOD AND SEA GODDESS INTERTWINED, with mask.

31 STATUETTE.—Bronze. A HORSE.

CASE G.

All the Objects in this Case are
Lent by S. E. KENNEDY, ESQ.

1 BELL.—Bronze. With figure handle, the sides ornamented with swags of foliage and shield-of-arms. Italian, 16th century.

2 LAMP.—Bronze. In form of the HEAD OF A NEGRO, on a stem formed as the leg and claw of a bird. Italian, 15th century.

3 STATUETTE.—Bronze. CUPID, in helmet. Italian, 16th century.

4 STATUETTE.—Bronze. GIRL, seated. On white marble stand. French, 18th century.

5 STATUETTE.—Bronze. ATLAS carrying a gilt terrestrial globe. Italian, 16th century.

6 STATUETTE.—Bronze. DIANA. Italian, 16th century.

7 GROUP.—Bronze. GANYMEDE AND THE EAGLE. Italian, 16th century.

8 STATUETTE.—Bronze. Seated figure of ARION playing the cithara. **Andrea Briosco, called Il Riccio**, of Padua, 1470–1532.

9 STATUETTE.—Bronze. POMONA. Italian, 15th century.

CASE 6.

10 **STATUETTE.**—Bronze. An Angel, with outspread wings, standing with uplifted arms. Italian, 16th century.

11 **STATUETTE.**—Bronze. Triton, double-tailed, blowing a shell trumpet. **Andrea Briosco**, called **Il Riccio**, of Padua, 1470–1532.

12 **STATUETTE.**—Bronze. Girl, holding a book, representing "The Drama." On gilt socle. French, 17th century.

13 **STATUETTE.**—Bronze. Angel, standing, draped and holding a cornucopia, supporting a candelabra; the socle chased with masks and swag of foliage and shells. Italian, 16th century.

14 **INKSTAND.**—Bronze. In form of an Oblong Casket and cover, which is raised, surmounted by a figure of Cupid on a dolphin; at each corner is a standing eagle; the body is fluted, and at each side is a shield-of-arms supported by swags of fruit; on the front and back and corners are masks of lions connected by swags of fruit, and the feet are formed as lions' paws. Italian, 16th century.

GROUP.—Bronze. Hippocampi.

16 **STATUETTE.** Bronze. Mars, in helmet.

17 **GROUP.**—Bronze gilt. Hercules, carrying the Erymanthian Boar.

18 **GROUP.**—Bronze. Venus, holding a rod and book, chastising Cupid. Italian, 16th century.

19 **STATUETTE.**—Bronze. Girl, holding a mask, representing "Comedy." On gilt socle. French, 17th century.

20 **STATUETTE.**—Bronze. Angel, standing, draped and holding cornucopia, supporting candelabra; the socle chased with masks and swag of foliage and shells. Italian, 16th century.

21 **STATUETTE.**—Bronze. Doria as Poseidon, 1456–1550. Italian, 16th century.

22 **TORSO.**—Bronze. Triton, for a fountain. Italian, 16th century.

23 **STATUETTE.**—Bronze. Hermes. Italian, 16th century.

CASE G.

24 MEDAL.—Bronze. Portrait of ANDREA DORIA, a Genoese admiral. Bust in armour, draped, behind his head a trident, and below a dolphin. *Reverse:* Bust of Leone Leoni, within a border of chains and fetter-links. **Leone Leoni**, c. 1510–1592.

25 GROUP.—Bronze. BACCHANALIANS AND FAUN. Italian, 17th century.

26 GROUP.—Bronze. PRUDENTIA, and a Stork, holding a ball in its claw. Italian, 16th century.

27 STATUETTE.—Bronze, Seated figure of CUPID. On agate pedestal.

28 STATUETTE.—Bronze. ATLAS, carrying gilt celestial globe. Italian, 16th Century.

29 STATUETTE.—Bronze. BOY, seated. On white marble stand. French, 18th century.

30 STATUETTE.—Bronze. CUPID, seated. Italian, 16th century.

31 CUP.—Bronze. On marble stand. Italian, 15th century.

32 INKSTAND.—Bronze. Oblong, chiselled with busts, centaurs, masks and foliage. **Cristofano** or **Ambrogio Foppa**, called **Il Caradosso**, c. 1445 to c. 1527.

CASE H.

All the Objects in this Case are
Lent by J. P. HESELTINE, ESQ.

STATUETTE.—Bronze, solid cast. BOY, seated. School of **Donatello**, 15th century.

2 STATUETTE.—Bronze. HERCULES LEANING ON HIS CLUB. On triangular stand. Italian, 16th century.

3 STATUETTE.—Bronze. NUDE FEMALE FIGURE. 16th century.

CASE H.

4 **GROUP.**—Bronze. INFANT HERCULES WITH A SERPENT. Italian, 16th century.

5 **STATUETTE.**—Bronze. NAKED MAN: an executioner.

6 **GROUP.**—Bronze. MARINE VENUS, with Cupid on dolphins. Possibly by **Lorenzetti**, 1489–1541, from a drawing by **Raphael**.

CASE I.

All the Objects in this Case are
Lent by WILLIAM NEWALL, Esq.

1 **GROUP.**—Bronze. HERCULES AND THE LION. Florentine, 16th century.

2 **STATUETTE.**—Bronze. MELEAGER, his arms crossed over his head.

3 **INKSTAND.**—Bronze. This inkstand bears the inscription: "AB ALTO VENIT AD ALTUM TENDIT," and is dated 1566.

4 **STATUETTE.**—Bronze. BACCHUS, with a cup in his l. hand.

5 **STATUETTE.**—Bronze. MAN KNEELING AND SUPPORTING A SHELL.

6 **INKSTAND.**—Bronze. Circular in form, supported on three claw feet, above which are three boy Satyrs. The bowl is gadrooned, and has three masks on it. The top has been added, and is modern.

7 **STATUETTE.**—Bronze. TRITON, with uplifted arms. Early Florentine School.

8 **STATUETTE.**—Bronze. A PANTHER. On black marble plinth. Early Florentine.

9 **GROUP.**—Bronze. SAMSON AND THE LION. Early Florentine School.

10 **GROUP.**—Bronze. THE LAOCOÖN. Early Italian.

11 **INKSTAND.**—Bronze. Triangular in form; supported by three horses.

CASE I.

12 STATUETTE.—Bronze. A SATYR, holding a beaker in his uplifted r. hand and a cup in his l. Early Florentine School.

13 GROUP.—Bronze. HERCULES and ANTAEUS. Early Florentine School.

14 GROUP.—Bronze. A TRITON ON A TORTOISE, supporting a shell on his head. Florentine School, dated 1545.

15 STATUETTE.—Bronze. EROS, with outstretched arms. Ascribed to **Donatello**, 1386-1466.

16 EQUESTRIAN STATUETTE.—Bronze. PHILIP IV. OF SPAIN. By **Pietro Tacca**, 1577–1650. Spinola, wishing to erect a statue to Philip IV., caused a picture to be painted by Velazquez, and this was sent to the Florentine bronze artist, Pietro Tacca, who made this finished sketch. But as Spinola was not quite pleased with it, another picture was painted, and from it Pietro Tacca made the statue which is now standing in Madrid.

17 STATUETTE.—Bronze. ST. JOHN WITH THE ORB AND CROSS.

18 LAMP.—Bronze. COPY FROM THE ANTIQUE. Early Florentine School.

CASE J.

All the Objects in this Case are
Lent by J. P. HESELTINE, Esq.

1 MODEL.—In Wax. ST. GEORGE AND THE DRAGON. Milanese, 16th century.

2 STATUETTE.—Bronze. JUNO: the similarity of movement suggests that this may have been a first design by **Cellini**, for the statuette of Juno in the pedestal of his Perseus.

3 STATUETTE.—Bronze. NAKED MAN, left arm wanting.

4 STATUETTE.—Bronze. AN OLD WOMAN, naked in a chair. Possibly by **Vecchietta**, 1412–1480.

5 STATUETTE.—Bronze Gilt. VENUS, standing, holding a lamp. Early 16th century.

6 STATUETTE.—Bronze, green patina. FEMALE FIGURE, seated, holding her robe to her breast. Possibly French, 16th century.

BLACK AND WHITE ROOM.

BRONZES, DRAWINGS, AND MINIATURES.

On the WALLS and on PEDESTALS.

BRONZES.

LENT BY

20 **KNOCKER AND DOOR-HANDLE.**—Bronze. From the Palazzo Capello, Venice. The knocker is composed of two winged sea-horses with long tails, and a figure of Neptune between them. Venetian, 16th century.
J. H. FITZHENRY, ESQ.

21 **KNOCKER.**—Bronze. Composed of two dolphins forming a ring; upon them are seated two Amorini holding a shield with the Sacred Monogram. Italian, 16th century.
J. H. FITZHENRY, ESQ.

22 **KNOCKER.**—Iron. Three marine monsters.
W. C. CARTWRIGHT, ESQ.

23 **KNOCKER.**—Bronze. A female figure, with two lions.
W. C. CARTWRIGHT, ESQ.

24 **FIRE DOG.**—Bronze. On triangular plinth, ornamented with female figures, festoons, and masks, and surmounted by standing figure of Cupid. Attributed to **Jacopo Tatti, called Sansavino**, 1486–1570.
S. E. KENNEDY, ESQ.

25 **FIRE DOG.**—Bronze.—On triangular plinth, ornamented with female figures, festoons, and masks, and surmounted by standing figure of Cupid. Attributed to **Jacopo Tatti, called Sansavino**, 1486–1570.
S. E. KENNEDY, ESQ.

CASE K.

All the Objects in this Case are
Lent by J. H. FITZHENRY, Esq.

1 **BUST.**—Cast Iron. A ROMAN ORATOR. Italian, 16th century.

2 **GROUP.**—Bronze. THE EMPEROR MARCUS AURELIUS, on horseback. In the emperor's left hand is a cornucopia, with a hole at the top for a taper. Italian, 16th century. A reduced replica of the bronze original on the Piazza del Campidoglio, Rome.

3 **MORTAR.**—Bronze. Decorated with the arms and monogram of Isotta da Rimini, wife of Sigismondo Malatesta, Lord of Rimini. Italian, 15th century.

CASE L.

Lent by J. PIERPONT MORGAN, Esq.

GROUP.—Bronze. DAVID AND GOLIATH. A nude figure of a youth, resting his left foot upon a human head. Attributed to **Andrea del Verrocchio**, 1432–1488.

CASE M.

All the Objects in this Case are
Lent by S. F. KENNEDY, Esq.

1 **STATUETTE.**—Bronze. BOY OR CUPID, holding cornucopia, with pricket for candle. By **Jacopo Tatti**, called **Sansavino**, 1486–1570.

2 **GROUP.**—Bronze. A HORSE ATTACKED BY A LION. Italian, 16th century.

3 **MORTAR.**—Bronze. The handle formed as a lizard, the body decorated with acanthus-leaf border and a band of arabesque and beaded ornament. Italian, 16th century.

4 **BUST.** MENELAUS, in helmet. Attributed to **Benvenuto Cellini**, 1500–1570.

CASE M.

5 **GROUP.**—Bronze. Meleager and the Boar. By **Andrea del Verrocchio**, 1432–1488.

6 **LAMP.**—Bronze. Boat-shaped, on three claw feet. Florentine, 16th century.

7 **STATUETTE.**—Bronze. Boy or Cupid, holding cornucopia, with pricket for candle. By **Jacopo Tatti**, called **Sansavino**, 1486–1570.

8 **STATUETTE.**—Bronze. Panther. Italian, 16th century.

9 **MORTAR.**—Bronze. The handle formed as a dolphin, the body decorated with shields-of-arms supported by cupids, masks, rosettes, etc., and above a band of acanthus-leaf ornament. Italian, 16th century.

CASE N.

Lent by J. Pierpont Morgan, Esq.

GROUP.—Bronze. Mercury and Cupid. Italian, 16th century.

CASE O.

All the Objects in this Case are
Lent by J. Pierpont Morgan, Esq.

1 **BUST.**—Bronze. A Laughing Faun. School of **Andrea Briosco**, called **Il Riccio**, of Padua, latter half of 15th century.

2 **STATUETTE.**—Bronze. Paris, holding in one hand his shepherd's staff and in the other the apple. Remains of gilding. School of **Andrea del Verrocchio**, latter half of 15th century.

3 **INKSTAND.**—Bronze. Consisting of a triangular base supporting a group of figures representing the Martyrdom of St. Lawrence; at the back sits the Roman prefect directing a soldier, while in front the Saint is stretched on the gridiron over the fire, attended by two executioners, one of whom holds a pair of bellows. A bowl ornamented with foliage, to hold the ink, stands on three claw feet in the centre. The whole is supported on three crouching demons. Italian, 16th century.

4 **STATUETTE.**—Bronze. Moses. Italian, late 15th century.

MINIATURES AND DRAWINGS.—Nos. 142-160.

LENT BY — PAINTER.

142 Portrait of Miss Mordan. Small three-quarter figure, standing to l. in a garden, holding a book and shawl. Miniature, 11¼ by 8¼ in.

Miss C. A. E. Moberly. — H. T. Wells, R.A.

143 Portrait of Amy, Lady Coleridge. Small three-quarter figure, seated, facing the spectator, in white dress. Miniature, 12¼ by 9¾ in.

Amy, Lady Coleridge. — H. T. Wells, R.A.

144 Portrait of the Children of F. D. P. Astley, Esq. Small full-lengths of two girls and a boy, in a room; one girl holds a doll in her arms, the other holds up the boy, who lies on a chair. Miniature, 9¾ by 12¼ in.

Mrs. Arthur W. Nicholson. — H. T. Wells, R.A.

145 Portrait of Miss Sarah Wells. (Now Mrs. H. H. Armstead.) Small three-quarter figure, seated to l., in a landscape. Miniature, 9¼ by 6¼ in.

H. H. Armstead, Esq. — H. T. Wells, R.A.

146 Portrait of Thomas Grounds, Esq. Small bust, facing the spectator, head turned to l. Miniature, 5¼ by 4¼ in.

John R. Clayton, Esq. — H. T. Wells, R.A.

147 Portrait of Miss Siddons. Small bust to l., looking at the spectator. Oil sketch, unfinished. Canvas, 16¼ by 11¼ in.

Lord Ronald Sutherland Gower. — Sir Thomas Lawrence, P.R.A.

148 Portrait of Miss Forster: Grand-daughter of Thomas Banks, R.A., and mother of the present President of the Royal Academy. Small half figure, seated, facing the spectator, head turned to l. Black and red chalk. Signed and dated, "T. Lawrence, June 1st, 1829." 15½ by 11 in.

Mrs. R. Courtenay Bell. — Sir Thomas Lawrence, P.R.A.

LENT BY — PAINTER.

149 PORTRAITS OF THREE SISTERS—LADY BAGOT, LADY RAGLAN, AND THE COUNTESS OF WESTMORLAND, daughters of the 3rd Earl of Mornington. Three small full lengths, seated grouped together, looking towards the spectator. Black and red chalk. 18⅛ by 14¾ in.

THE DUKE OF WELLINGTON, K.G. — Sir Thomas Lawrence, P.R.A.

150 PORTRAIT OF CARDINAL CONSALVI. (See No. 110.) Small half figure, seated in front, in robes. Black and red chalk. 15¼ by 10¾ in.

THE MARQUESS OF BRISTOL. — Sir Thomas Lawrence, P.R.A.

151 PORTRAIT OF CHARLES, SON OF WILLIAM LOCKE, ESQ., of Norbury Park, Surrey. Small head of a child, full face. Black and red chalk. 6¼ by 5¼ in.

C. T. ARNOLD, ESQ. — Sir Thomas Lawrence, P.R.A.

152 PORTRAIT OF ELIZABETH, WIFE OF WILLIAM LOCKE, ESQ., of Norbury Park, Surrey. Small half figure to r. Pencil and coloured chalk. 7¼ by 6¼ in.

C. T. ARNOLD, ESQ. — Sir Thomas Lawrence, P.R.A.

153 PORTRAIT OF CATHERINE, DUCHESS OF WELLINGTON, daughter of the 2nd Lord Longford. Small half figure, seated, looking at the spectator. Black and red chalk. 13¾ by 10¾ in.

THE DUKE OF WELLINGTON, K.G. — Sir Thomas Lawrence, P.R.A.

154 PORTRAIT OF LORD RIBBLESDALE. (See No. 92.) Black and red chalk. 14½ by 10 in.

LORD RIBBLESDALE. — Sir Thomas Lawrence, P.R.A.

155 MRS. WOLFF AND HER SON HERMANN, AND DOG. Small full lengths; Mrs. Wolff seated to l.; her son seated on the floor, holding the dog. Black and red chalk. 9 by 6¼ in.

MISS KEIGHTLEY. — Sir Thomas Lawrence, P.R.A.

LENT BY PAINTER.

156 PORTRAIT OF A CHILD. Head to r. Oil sketch (unfinished). Canvas, 17 by 13½ in.

SIR JAMES KNOWLES. Sir Thomas Lawrence, P.R.A.

157 PORTRAIT OF MRS. AUGUSTUS MORDAN. Small three-quarter figure, seated to l., in a room. Miniature, 7½ by 5½ in.

MRS. MORDAN. H. T. Wells, R.A.

158 PORTRAIT OF MRS. MATTHIAS BOYCE. Small full length, standing to l., on a terrace. Miniature, 13½ by 12¾ in.

MATTHIAS BOYCE, ESQ. H. T. Wells, R.A.

159 PORTRAITS OF H. T. WELLS, ESQ., R.A., AND MRS. WELLS. Two small full-lengths in a landscape; Mrs. Wells riding on a donkey, which is led by a boy. Signed with monogram, and dated 1859–60. Miniature, 20½ by 15½ in.

MRS. W. J. HADLEY. H. T. Wells, R.A.

160 PORTRAIT OF LADY MARGARET BEAUMONT AND CHILD. Two full lengths, in a room. Miniature, 18½ by 12½ in.

WENTWORTH B. BEAUMONT, ESQ. H. T. Wells, R.A.

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